

ECCE QUOMODO

for Unaccompanied Chorus and SATB Quartet

David R. Holsinger

Manuscript Score

Original Size: 8.5" x 11"

ECCE QUOMODO
ON A MOTET OF JACOB HANDL [1550-1591]

for unaccompanied chorus and SATB quartet

DAVID R. HOLSINGER

ECCE QUOMODO **on a motet of Jacob Handl [1550-1591]**

A

* FD. LIB. INDIVIDUAL ALTERNATION OF SYLLABLES - INDIVIDUAL BREATHING.

CR. 4" CR. 5" CR. 4" CR. 1" CR. 4" CR. 2" CR. 4" CR. 1"

SOP.

ALT.

TN.

* SUSTAIN SYLLABLES

* SUSTAIN SYLLABLES

* * AD LIB. ALTERNATION OF SYLLABLES AT EVER-INCREASING TEMPI

CH. 3'' **CH. 2½''** **CH. 2''** **CH. 1''** **CH. 8''**

SOP.
ALTO
TN.
BS.

B

(♩ = CH. 55)

CH. 3'' →

JU-STUS!
(ffz), (mf) → (mp)

JU-STUS!

RH → (ffz) (mf) → (mp)

* SUSTAIN SYLLABLES

AD. 148. ALTERNATION OF SYLLABLES AT EVER-INCREASING TEMPI

*** SUSTAIN SYLLABLES**

*** AD. LIB. ALTERNATION OF SYLLABLES AT EVER-INCREASING TEMPI**

C

CF. 4."

ALTOSS : *ma-má-má-mó-MEE-*

QUARTET (SATB)

IN THE STYLE OF THE LATE 16TH CENTURY MOTET

* AD. LIB. INDIVIDUAL ALTERATION OF SYLLABLES

(J = CR. 55)

COT D

ca. 5" | **ca. 2"** | **D**

(♩ = ca. 48)

ALTOPS (div. 2.)

TENOR (div. 2.)

BASSES

D

4 2 - - - VI- RI JU-

4 2 - - - VI- RI JU-

4 2 - - - VI- RI JU- STI TOL-

4 2 - - - VI- RI JU- STI TOL-

4 2 - - - VI- (pp) VI-

(div. 2.)

SOP. (div.2)

(pp) VI - RI JU - STI TOL - LUN - TUR ET

ALTO (div.2)

(pp) VI - RI JU - STI TOL - LUN - LUN -

TN. (div.2)

LUN - TUR RI JU - STI TOL - LUN - VI - RI ET NE - MO

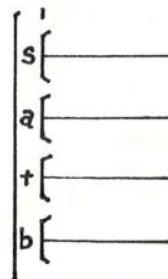
BASS (div.2)

RI JU - STI TOL - LUN - TUR ET NE - CON - SI - DE -

VI - RI JU - STI TOL - LUN - TUR ET NE -

*QUARTET:

* DECLAMATORY SPEECH. DISTANCE ABOVE OR
BELOW MID-RANGE LINE INDICATES APPROXIMATE VOICE INFLECTION.



E GRAD. CRES.

(p)

SOP.
(div. 2)

NE-MO CON-SI- DE-RAT-A FA-CI-E IN-I QUI-TA-TIS SUB-

TUR-ET NE-MO CON-SI-

DE-RAT-A

FA-CI-E

ALTO
(div. 2)

ET NE-MO CON-SI- DE-RAT-VI-RI

NE-MO CON-SI-DE-RAT-VI-RI

ET NE-MO CON-SI-

TENOR
(div. 2)

TA-TIS SUB-LA-TUS EST JUS-

SUB-LA-TUS EST JUS-

SUB-LA-TUS

EST JUS-

RAT-A FA-CI-E IN-I

QUI-TA-TIS SUB-

LA-TUS

BASS
(div. 2)

MO CON-SI- DE-RAT FA-CI-E IN-I IN-I QUI-TA-TIS

IN-I QUI-TA-TIS

IN-I QUI-TA-TIS

IN-I

ET NE-MO CON-SI- DE-RAT

FA-CI-E

FA-CI-E

QUAR.

(mf) LAMENT

(mf) WHIMPER

(f) SCREAM!

(mf) WAIL

(mf) MOAN

(f) CRY

(mf) PLAIN

(mf) GROAN

(f) HOWL

(mf) SIGH

(f)

(f)

(mf) GROAN

(f)

(f)

(mf) HOPE

(f)

GRAD. CRESC.

(mp)

SOP.
(div. 2)

SOP. (div. 2) vocal parts:

- LA-TUS EST JUS-
- IN- I- QUI- TA- TIS SUB- LA- TUS EST
- JU- STI VI- RI JU- STI VI- RI
- DE- RAT TOL- LUN- TUR SUB- LA- TUS EST
- TUS SUB- LA- TUS SUB- LA- TUS SUB- LA-
- EST JUS- TUS SUB- LA- TUS EST JUS- TUS SUB- LA-
- TIS SUB- LA- TUS EST JUS- TUS EST JUS-
- QUI- TA- TIS SUB- LA- TUS EST JUS- TUS

TENOR
(div. 2)BASS
(div. 2)

QUAR.

QUAR. vocal parts:

- WEEP (mp) LAN- GUISH (mf) KNELL AND KEEN (mf) MOORN (mf)
- LA-MENT AND MOURN (mf) DE-PLORE AND GRIEVE (mf)
- CRY (mf) WEEP BLUB-BER (mf) SOB SNI-VEL (mf) BE-WAIL AND SCREAM (mf)
- WHIM-PER (mp) BLUB-BER (mf) SNI-VEL (mf) BIB-BER (mf) TUTTI (mf) f

CRESC. — — — — — (mf)

F (d = CR. 96)

SOP.
(div. 2)

TUS JUS- TUS IN PA- CE

JUS- TUS IN PA- CE

VI- RI JU- STI EST JUS- STUS

JUS- TUS EST JUS- STUS

ALTO
(div. 2)

TUS EST JUS- TUS IN PA- CE AH

TUS EST JUS- TUS IN PA- CE AH

TUS EST JUS- TUS IN PA- CE AH

TN.
(div. 2)

TUS EST JUS- TUS IN PA- CE AH

TUS EST JUS- TUS IN PA- CE AH

TUS EST JUS- TUS IN PA- CE AH

SUB- LA- TUS EST JUS- TUS IN PA- CE AH

ET E- RIT IN PA- CE

BASS
(div. 2)

PER- ISH CON- SI- DER THE RIGHT- EOUS

LA- MENT CON- SI- DER THE RIGHT- EOUS

LA- MENT CON- SI- DER THE RIGHT- EOUS

CON- SI- DER THE RIGHT- EOUS

MAN!

PIPE

QUAR.

CA. 4"

SOP.

AL.

TN.

BS.

ME-MO- RI-FI

ME-MO- RI-FI

ME-MO- RI-FI

ME-MO- RI-FI

mm → (Sub. top)

CA. 5"

Sop.

"IN PACE MEMORIA..." → (pp)

(d=CA. 96)

QUARTET

S.

A.

T.

B.

ET E-RIT IN PA-CE
(mf)

ET E-RIT IN PA-CE ME-MO-

ET (mf) E-RIT IN PA-CE ME-MO- RI-A E- IUS.

ET E-RIT IN PA-CE ME-MO- RI-A E- IUS.

* AD. LIB. INDIVIDUAL HIGH SUSTAINED PITCH
WITH INDIVIDUAL REPETITION OF LATIN
TEXT AT MULTIPLE RHYTHMS AND TEMPI

9

Soprano (Sop.)

Bass (Bs.)

Alto (ALTO)

Tenor (T.)

Bass (B.)

Measure 1: Soprano: (fff). Bass: (fff). Alto: (fff). Tenor: (fff). Bass: (fff).

Measure 2: Soprano: (ppp). Bass: (ppp). Alto: (ppp). Tenor: (ppp). Bass: (ppp).

Measure 3: Soprano: (ppp). Bass: (ppp). Alto: (ppp). Tenor: (ppp). Bass: (ppp).

Measure 4: Soprano: (ppp). Bass: (ppp). Alto: (ppp). Tenor: (ppp). Bass: (ppp).

Measure 5: Soprano: (ppp). Bass: (ppp). Alto: (ppp). Tenor: (ppp). Bass: (ppp).

Text:

- ME-MO-RI-A**
- E - IUS.**
- RI-A E-**
- IUS.**
- ME-MO-MEE-**
- (Sub. mfp)**
- MM-MĀ-MĀ-MĀ-MĀ-MEE-**
- (Sub. mfp)**

* AD. LIB. INDIVIDUAL ALTERNATION OF SYLLABLES

** AD. LIB. INDIVIDUAL GLISSANDI ON CONTINUED
REPETITION OF LATIN TEXT TO HIGHEST, TIEST,
SOFTEST PITCH POSSIBLE.

G ($\text{d} = \text{CA. } 62$)

SOP.

ALTO

TN.

BS.

IN PA- CE FAC-TUS EST
(sf) 3
IN PA- CE FAC-TUS EST
(sf) 3
IN PA- CE FAC-TUS EST
(sf) 3
IN PA- CE FAC-TUS EST
(sf)

LO- CUS
E- IUS

CA. 4"

* AD.Lib. INDIVIDUAL PITCHES WITHIN
CONFINES OF NOTATIONAL BLOCKS.

** AD.Lib. INDIVIDUAL EXPANDING
PITCH-WAVER ON FINAL SYLLABLE.

QUARTET
Sop.

(pp)

QUARTET
(SATB)

H

($\text{d} = \text{CA. } 96$)

HA- BI- TA- TI- O

ET IN SI- ON MA- BI- TA- TI- O

(mf)

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ALTOS (divisi 5)

(1.) **f**
 $\ddot{\text{z}}$ (pp) IN PA-CE FAC- TUS EST LO- CUS E- IUS
 $\ddot{\text{z}}$ (1.) **f**
 $\ddot{\text{z}}$ (pp) IN PA-CE FAC- TUS EST LO- CUS E- IUS
 $\ddot{\text{z}}$ (2.) ***f**
 $\ddot{\text{z}}$ (pp) IN PA-CE FAC- TUS EST LO- CUS E- IUS

TENORS (divisi 5)

(2.) **f**
 $\ddot{\text{z}}$ (pp) IN PA-CE FAC- TUS EST LO- CUS E- IUS
 $\ddot{\text{z}}$ (3.) **f**
 $\ddot{\text{z}}$ (pp) IN PA-CE FAC- TUS EST LO- CUS E- IUS

BASSES

E- IUS.
 $\ddot{\text{z}}$ (mf) EC- CE QUO- MO- DO MO- E-

QUARR.

E- IUS.
 $\ddot{\text{z}}$ (mf) ET IN SI- ON HA- BI- TA- n o E- IUS.
 $\ddot{\text{z}}$ (mf) ET IN SI- ON HA- BI- TA- n o E-

* CHOIR: RD. LIB. GRAD. CRESC. TO REHEARSAL LETTER **J**

** BASSES: MAINTAIN DYNAMIC LEVEL

1. *d=ca.96+*
 (mp) ET E-RIT IN PA-CE ME-MO-RI-A E-IUS—

2. *d=ca.96+*
 (mp) ET IN SI-ON HA-BI-TA-TI-O E-IUS—

3. *d=96+*
 (mp) ET E-RIT IN PA-CE ME-MO-RI-A E-IUS—

4. *d=100*
 (mp) ET IN SI-ON HA-BI-TA-TI-O E-IUS—

5. *d=100*
 (p) ET E-RIT IN PA-CE ME-MO-RI-A E-IUS—

6. *d=100*
 (p) ET E-RIT IN PA-CE ME-MO-RI-A E-IUS—

SOP. divisi 12. * * *

FL. 4-5
 (4.) (pp) IN PA-CE FAC- TUS EST LO- CUS E-IUS. (5.) (pp) IN PA-CE FAC- TUS EST LO- CUS E-IUS. (6.) (pp) IN PA-CE FAC- TUS EST LO- CUS E-IUS.

FL. 2-3
 IN PA-CE FAC- TUS EST LO- CUS E-IUS. IN PA-CE FAC- TUS EST LO- CUS E-IUS. IN PA-CE FAC- TUS EST LO- CUS E-IUS.

FL. 1.
 PA-CE FAC- TUS EST LO- CUS E-IUS. IN PA-CE FAC- TUS EST LO- CUS E-IUS. IN PA-CE FAC- TUS EST LO- CUS E-IUS.

TN. 1-2
 LO- IN CUS PA-CE E-IUS. TUS EST LO- PA-CE CUS FAC- E-IUS. TUS EST LO- IN CUS PA-CE E-IUS. FAC- TUS EST IN LO- PA-CE CUS E-IUS.

TN. 3
 TUS EST LO- CUS E-IUS. IN PA-CE FAC- TUS EST LO- CUS E-IUS. IN PA-CE FAC- TUS EST LO- CUS E-IUS.

TN. 4-5
 (4.) (pp) IN PA-CE FAC- TUS EST LO- CUS IN E-IUS. (5.) (pp) IN PA-CE FAC- TUS EST LO- CUS E-IUS. IN PA-CE FAC- TUS EST LO- CUS E-IUS.

BS.
 RI- TUR JU- STUS. EC- E-IUS. CE QUO- MO- DO MO- RI- TUR JU-

QUARR.
 IUS. ET IN SI- ON HA-BI-TA-TI-O E-IUS. ET E-RIT IN PA-CE ME-MO-RI-A E-IUS. ET E-RIT IN PA-CE

* FD. LIB. GRAD CRESC. TO REHEARSAL LETTER **J**

* * * DIVISI SOPRANOS: FD. LIB. REPETITION ON APPROXIMATE PITCH-LEVEL
(CA. TEMPO) ON GRAD. CRESC. TO REHEARSAL LETTER **J**

Soc
divis
12

7. *(p)* ET IN SI-ON HA-BI-TA-TI-O E- IUS ET IN
8. *(p)* ET E-RIT IN PA-CÉ ME-MO-RI-A E- IUS.
10. *(mp)* ET IN SI-ON HA-BI-TA-TI-O E- IUS ~

Musical score for 'ET IN SILENTIA' (Measures 9-10). The key signature is B-flat major (two flats), and the tempo is 104 BPM. The vocal line consists of eighth-note patterns. The lyrics are: ET IN SI- ON HA BI-TA-TI-O E- IUS - (p) (p) (p)

Figure 1. A schematic diagram of the experimental setup. The sample is a rectangular block of $\text{Li}_{0.9}\text{Al}_{0.1}\text{Ti}_2\text{O}_5$ with a thickness of $t = 1.5 \text{ mm}$. The top surface is polished and has a width of $L = 10 \text{ mm}$. The bottom surface is rough and has a width of $L = 10 \text{ mm}$. The sample is placed on a stage with a height of $h = 1.5 \text{ mm}$. The stage is connected to a motorized translation stage with a resolution of 0.1 nm .

$d=104$ b_1 b_2 x b_3 b_4 b_5 b_6 b_7 b_8

$d=104$

RLTD
4-5

ALTO
2-3

ALTO
1

TN.
1-2

TN.
3

TN
4-5

BS.

TUS EST LO- CUS E- IUS. IN PA- CE FAC- TUS EST LO- CUS E- IUS.

A musical score page showing a single staff with various notes and rests. The notes are primarily black dots, with some having stems or horizontal dashes. There are also several rests represented by vertical bars. The staff begins with a sharp sign (F#) and ends with a double bar line.

20. AF EOC- TUS EST LO- CUS E- IUS. IN PA- CE FAC- TUS EST LO- 1

A musical score page featuring a single staff with ten measures. The notation is early printed music, characterized by vertical stems with short horizontal dashes representing pitch. Measures are separated by vertical bar lines. The music begins with a common time signature.

TUS EST LO- CUS E- IUS. _____ IN PA - CE FAC- TUS EST LO- CUS E- IUS. _____ IN PA- CE FAC- TUS EST

A musical score for a single instrument, likely a flute or recorder, featuring a single staff with ten measures. The notes are primarily eighth and sixteenth notes, with some rests. Measure 1 starts with a dynamic of $\text{F} \#$. Measures 2-4 show a rhythmic pattern of eighth and sixteenth notes. Measures 5-6 feature a sustained note followed by eighth and sixteenth notes. Measures 7-8 continue the eighth and sixteenth note pattern. Measure 9 ends with a dynamic of $\text{F} \# (f)$.

A musical score page showing a single staff with ten measures. The measures consist of eighth and sixteenth note patterns with various dynamics like forte, piano, and sforzando.

E- IUS IN PA- CE FAC- TUS EST LO- CUS E- IUS IN PA- CE FAC- TUS EST LO- CUS

A musical score for a single instrument, likely a woodwind or brass, featuring a soprano clef, a common time signature, and a key signature of one sharp. The score consists of two staves of music, with the second staff continuing the melody from the first. The notes are primarily quarter notes, with some eighth and sixteenth note patterns. The dynamics include several 'p' (piano) markings.

K

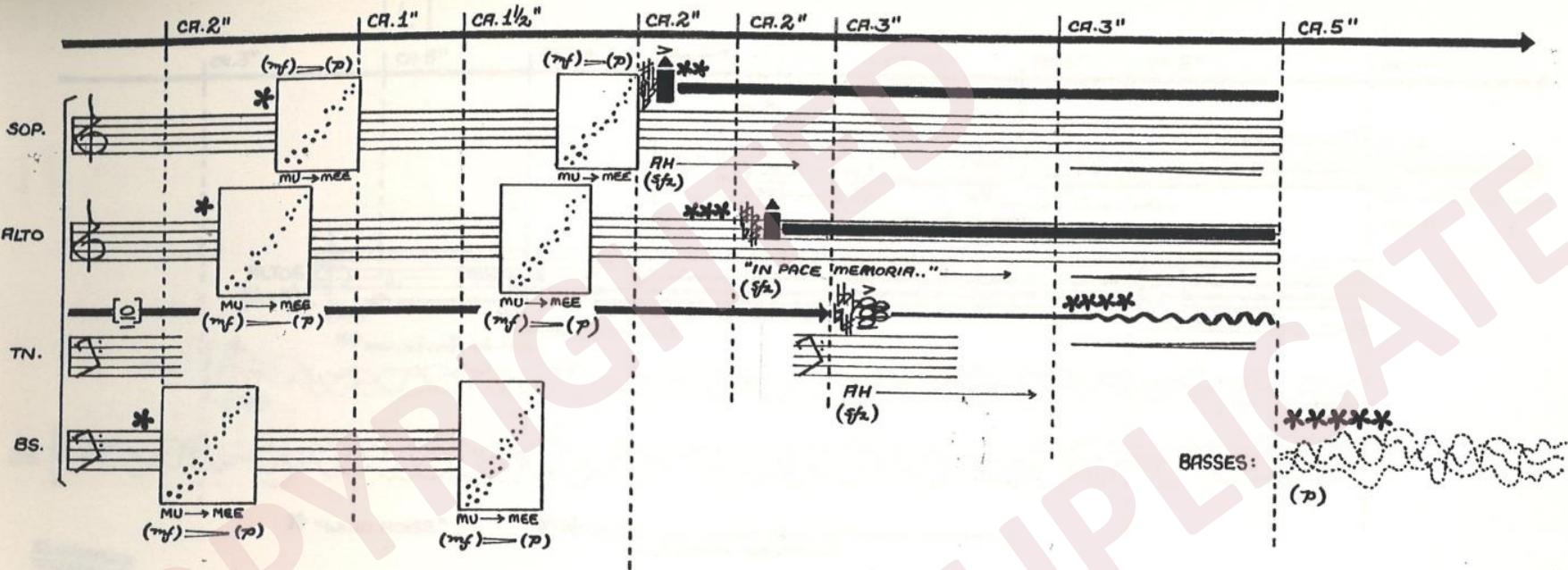
CR. 5"

SOP.
divisi
12SOPRANOS: CRESC. AT AN IN-
CREASING RATE OF INDIVIDUAL
REPETITION.

J

ALTOS
divisi 5

(f)



* SHORT STACCATO INDETERMINATE PITCHES (LOW TO HIGH) WITH SYLLABIC CHANGE AT MID-RANGE.

** AD. LIB. HIGH AS POSSIBLE SUSTAINED INDIVIDUAL PITCH.

*** AD. LIB. INDIVIDUAL REPETITION OF LATIN PHRASE ON SUSTAINED INDETERMINATE PITCH
WITHIN APPROX. NOTATIONAL BLOCK.

**** "FLARED" PITCH WAVER SOMEWHERE BETWEEN VIBRATO AND TRILL AT CONSTANTLY INCREASED RATE OF EFFECT.

***** "WIND NOISE." — SOTTO VOCE WHISTLE. DO NOT WHISTLE ACTUAL PITCH, BUT MAINTAIN "TOO LARGE"
LIP OPENING THAT WILL ALLOW FOR RISING AND FALLING "BREATHY WHISTLE INFLECTION".

L

Soprano (SOP.)

Alto (ALTOS) (div. 3)

Tenor (TNG.)

Bass (BS.)

Percussion (PERC.)

Trombone (TRB.)

Wind Noise (WIND NOISE)

AD. LIB. INDIVIDUAL ALTERNATION OF SYLLABLES.

* "WIND NOISE"

* * AD. LIB. INDIVIDUAL ALTERNATION OF SYLLABLES.
INDIVIDUAL BREATHING.

CR. 7" (ff) Sop. *
 S1: "ET NEMO PERCIPIT CORDE..."
 CR. 2" SILENCE
 FL. * R: "ECCE, QUONAMODU MORIUNTUR..."
 TN. *
 BS. * M: "VIRI JUSTI, TOLLUNTUR..."
 B2: "ET NEMO CONSIDERAT..." * I (ff)

N (d = CR. 55)
 (ff) JU- STUS
 FH FH FH FH FH FH

CR. 6" (ff) (ppp)
 CR. 4" mm (p) mm (p) mm (p)

* RD. LIB. AT INCREASING INDIVIDUAL TEMPI, REPETITIONS OF LATIN TEXT ON CR. 2. TIL CUT-OFF.

FL. (p)
 TN. (p)
 BS. (p)

(d = CR. 96)
 QUARTET (mf) FA- CI- E IN- I- QU- TA- TS- SUB- LA- TUS EST JUS- TUS. ET E- RIT IN PA- CE

(d = CR. 58)

